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## FASHIONS IN ART

One of the rare pleasures which accrue from time to time to the person who follows the picture shows with assiduity, noting the work of living artists, and comparing it with that of their fellows and with their own work five or ten or twenty years ago, is to realize the changes that take place in the technique of certain artists and find the changes good.

Of course the reverse is sometimes true. A painter or sculptor may deteriorate in his work, often without apparent reason, and it may be that this deterioration is permanent, and the unfortunate one drops from view, so far as the painter's or sculptor's art is concerned.

Again, it may be merely a phase through which the artist is passing, and we find him rising after his fall to higher flights of art, so that when we regard his work it is difficult for us to remember that he labored for years unrecognized by those whose opinion is worth anything, for the very good reason that he had not risen above common places.

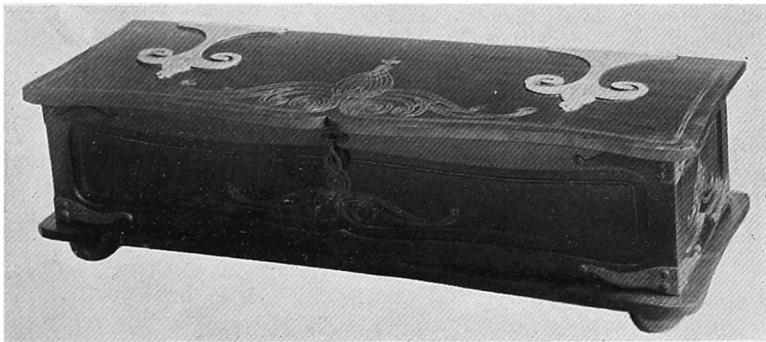
These changes are not only possible, says an exchange, but are common to most painters, and that is why it is so difficult to decide upon the genuineness of work by the old masters. In the very vexatious complications resulting from replicas of work made by the master himself, in which he was not sustained by the power that produced the original inspiration, and the further bedevilment of copies made in his own studio by pupils, on which he may have done some painting, we get this factor of change of style, even to the habit and direction of his brush, or we are confronted by a new color scheme, the result of the influence of some other school on his mind, which makes it very hard to range some of his pictures under the master's name.

Nowadays the printed materials for following an artist's changes are far ampler than they were a few centuries ago, and the fashion of signing and dating canvases adds to the problem far more chances of a correct judgment. But all these aids are greatly needed; for there never was a time when painters made more startling departures in their work from the paths originally taken. This is particularly true of American painters, who share the adaptability of their countrymen, and are spurred on to greater variability because their public is also very easily swayed by a new fashion in art as in other matters.

Talleyrand said that the Americans were a nation of thirty religions and one white sauce; he would be more amazed at the readiness of Americans to-day to accept fashions in art rather than fashions in religion. Comparatively conservative nowadays in the latter particu-

lar, we are liberal beyond measure in the variety of our sauces and our fashions in art.

The late George Inness and the late William M. Hunt showed this trait, not to speak of living artists. But there are others to whom an alteration in their methods comes gradually, so that when their new style is clearly defined it shows that it has a lasting quality, is not imitative of some favorite of the day, here or abroad, but proceeds from the natural evolution of the painter himself.



CHEST  
By Walter R. Clarke

#### PYROGRAPHY COMBINED WITH COLOR WORK

Miniature ornament in the form of color applied to wood is growing in favor. This it would seem is a departure which the printer and the lithographer cannot follow. Very beautiful specimens of the work have been shown at recent exhibitions of arts and crafts societies, both East and West, and notable examples of it are being quietly made to order from time to time in all our larger cities.

Pyrography combines naturally and satisfactorily with ornamentation in color, or with carving, and such combinations are finding favor even with people of conservative taste. Places where such ornamentation may be used with propriety and good results are many, and it is probable that these forms of artistic expression will be used by an increasing number of workers as time goes on.

The accompanying illustrations show a Moorish taborette and an oak chest designed by a young Minneapolis craftsman and executed under his supervision. The chest is solid and massive in effect; it is of very dark well-seasoned oak and measures six feet in length by two